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ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
REVIEW ON: 30 Sep 99
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

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GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSIONS C51 and C57

- SG1A
1. (S) This report provides documentation of two remote viewing sessions conducted at the request of the ADCSOPS-HUMINT, INSCOM against a [REDACTED] Further sessions may be scheduled against this target. The mission was to locate, identify and report the status of the target at the given geographic coordinate.
 2. (S) Although the remote viewer was very cheerful and relaxed for both sessions, it does not appear that he was able to concentrate on the task given to him. Outside noise level, for both sessions, was extremely high--including band playing and 17 gun salute. Target correlation factors do not appear to be present and broad generalized data given by the remote viewer is almost impossible to match to known terrain features.
 3. (S) The protocol used for this session is detailed in the document, GRILL FLAME Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
 4. (S) Following are transcripts of the viewer's impressions during the remote viewing sessions. At TAB A are drawings made by the viewer reference his impressions of the target site. TAB B will contain analyst comments when completed.

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TAB

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION C 51

TIME

#6.5: This will be a remote viewing session (edited for security).

PAUSE

Okay #29, its now 10 o'clock and we have a target here that we need to get some information on and the target will be identified to you by geographic coordinates. The coordinates are:

SG1A

[REDACTED]

I want you to relax, concentrate on the task at hand and project yourself to the location of the coordinates and tell me what you see.

#29: Can I have the number?

#6.5: On the other side.

PAUSE

It looks like we've got everybody on Fort Meade joining us this morning, #29. Just try to relax and work through that. Let me read you the coordinate again.

SG1A

[REDACTED]

Try to focus on that point. Move yourself there. And describe the area to me.

PAUSE

+06 #29: Oval. Blue. Light blue. Circle seen in perspective, maybe.

PAUSE

+07 Something in motion. Up and down. Like a . . . strobe picture.

PAUSE

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#29: Part of it is a post angled from bottom left to up right. But the things moves up and down along like a track.

PAUSE

+09 Hmmm. Glimpse of a tent with something . . good size tent. Something next to it. Metallic. Shiney. Large. Heavy. Cylindrical tank, maybe.

PAUSE

Low hills but that's. . . impression.

#6.5: Um hm.

#29: That damn thing in motion again.

PAUSE

+11 Hmm. Something like a three bladed propeller. Sitting at that angle. Large field. The area's flat, not . . . Like a large bowl shaped area. Very large. Order of magnitude miles. Not a plain surrounded by hills, just a big. . . flat area. Not flat. Bowled. You're conscious of the hills surrounding. . like the Shenandoah Valley, but not.

PAUSE

Roll of canvas like that. Vertical. Horizontal.

#6.5: Um hm.

PAUSE

+13 #29: I'm not sure whether this is the same roll. Two shiney "V" projections from the left hand end of it. Antenna. Antenni. People. Two or three. Standing near that thing.

#6.5: Okay.

PAUSE

#29: Doesn't seem finished. Seems like they're working on it. Seems like they're putting it together.

PAUSE

Analytical.

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PAUSE

#29: I had the sense of working there. I don't want to carry that thought any further. I'd like to back off and try something else.

#6.5: Okay.

PAUSE

+16 #29: Peaks. Like saw teeth. A whole row of tents put together. A saw tooth roof on a factory building, but I don't think its that. It felt light colored, white.

PAUSE

Curved segment pinned on two ends. Metallic. Like a bridge. Like a bridge . . . play bridge.

PAUSE

I seem to be backing up . . I'm trying to back up from the place where I saw the tents.

+18 #6.5: Okay. It seems, #29, that you're, you know, maybe seeing a lot of stuff from ground level. Let's go up about 1500 feet and describe the area looking down.

PAUSE

+19 #29: Sense of low hills, trees, forested. Large valley. Hmm.

PAUSE

In that elevation I was trying for some kind of a manmade pattern.

Roads. That shape. Y, broken off one side.

PAUSE

Comes up the valley.

PAUSE

Looks like a giant match stick. Large size. Sticking straight up to the air. Big round end on it. Just one. More than one??

PAUSE

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#29: That band is awfully hard to ignore. (Referring to band playing outside viewing room.)

PAUSE

+22 #6.5: I don't know, I've been keeping time to it pretty well.

PAUSE

You know, we've been already running for twenty some odd minutes #29, why don't you just try to sketch out what you've. . . . been talking about.

PAUSE

#29: I'm working on that . . . Nope. There's a sense of a structure here that I was trying to get but I can't. There's something down there. Something in this area.

#6.5: Um hm.

#29: Okay, take me back through it would you?

+25 #6.5: Yeah. Remember now, we're going to be going back again in the next session or another session so . . . Now, your first impressions were of the blue, light blue, oval. And then you had this up and down motion.

#29: Oh, that thing drove me crazy.

#6.5: Um hm. All right.

#29: Light blue oval. If this is the area, there was a . . . very round oval. . . Pardon me. Um. . . The . . . a reservoir. Water inside it. Open water. Just like a pool or a fountain but I had the . . you know, good size to it.

#6.5: Um hm.

#29: Very round though. Regular. And had an edge. . . Its much . . Its bigger than a fountain. Order of magnitude: . . . 150 feet. Maybe. That's a guess, I don't know. But I'm trying to judge based on the scale of a . . the . . wavelets in the water.

Okay, 2.

#6.5: Okay, what was really good though was that you didn't try to analyze that initially, you know.

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#29: I'm trying #6.5.

#6.5: I know, I know. Then we were talking about this up and down motion, you know.

#29: Okay.

#6.5: You got that a couple of times.

#29: There's a . . . It drove me nuts. There's a track like thing. Something maybe shaped, top view like a barn door track. I had the feeling that there was this track thing.

PAUSE

That is that. And that there is something irregular in shape. . .

PAUSE

It has the appearance of being spherical, but its not, its like a cloth. . . made out of metal that rises and falls. Now, I can't tell whether its my time sense . . . this distorted about it. But it seems to move . . . you get this sensation. When Hagen had that strobe light on at the dance, the promotion party, things are frozen.

#6.5: Um hm.

#29: And things jerk up and down. So you get this routine. That's what that's about. I don't know.

#6.5: Um hm.

PAUSE

Okay, then you saw some, you know, a big tent, you know. . and then later on you saw a series of tents.

#29: Okay.

#6.5: Were they related to one another?

#29: No. No. Big tent. . . . Well, years ago, some years ago, I had occasion to work on what they were using for missiles ready tent - Now that's not right!

PAUSE

Somehow there's a ridge. Yeah, that's better. And I had the feeling that this went on for a while.

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#29: I want to say that its a missile ready tent, but something on the order of magnitude of that and I had the feeling it was white canvas. Light colored canvas.

#6.5: Okay.

#29: And then, out here was the object I think was it not that I was describing as a cylindrical object?

#6.5: Um hm. Like a match?

#29: Hmm?

#6.5: Like a match?

#29: No. That was much later. This one was the one. . .

#6.5: When you started talking about the tents, you then saw some of the surrounding area, road, hills and so forth.

#29: Yeah, I know this. . . Wait a minute, let me finish this one.

#6.5: Okay.

#29: You back up the tape, you'll find that outside of this first tent that I saw there is something cylindrical and shiney like that and its very strange because it sits in a cradle like this. Now that I think about it . . . one of them uses a locks transporter that is like that but it has a wheels underneath it somewhere, I don't remember where. Like that. Very shiney.

+31 What the hell!!!! (Referring to 17 gun salute outside viewing room).

They decided to shoot the band.

#6.5: Ha ha ha ha

#29: What are we doing?

#6.5: Seventeen gun salute.

#29: For who?

#6.5: Well I'm sure they are practicing for the . . this is the odd time of month. I think they're practicing for General Smith's retirement. It shouldn't bother your concentration. Ha ha ha

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#29: I have put up with people fighting with the candy machine. I have put up with a band. (Not audible) up and down the thing. Now we get a 21 gun salute! I want to go home!!

All right.

#6.5: Ha ha ha You won't know (not audible) if its quiet.

PAUSE

#29: Okay. Next. I had the feeling. . . okay. Oh, this next thing. . .

#6.5: Well you had this thing that was a three-bladed type thing.

#29: No, that came later.

#6.5: No it was just about then.

#29: No, 'cause I had the thing where I made the first sketch. First. This is a metal support and I had the feeling that around this one. . . there were . . . a cluster of figures. . . who were working on this thing and that's the order of magnitude of it. These two posts were shiney. That formed the V and that this thing here somehow was canvas shrowded.

#6.5: Okay.

#29: And its just something that was being assembled. I had the feeling that there were more pieces that went on it. Where they went I don't know. This gets to be Number 4. Yeah. This is a canvas roll. Just a loosely draped canvas roll. Its rolled back off of part, metallic part there.

#6.5: Um hm.

PAUSE

#29: Okay. Next. Five. Was that when I gave you the bowl?

#6.5: Well, I . .

#29: Or I gave you the tent first?

#6.5: No, you . . you'd given me the large tent that we talked about, then we talked about the three-bladed propeller. (Not audible)

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- #29: Okay. I had the feeling that there was something up here. All right. Analytical comment the old P38, but I could see something shaped like the cowl . . I didn't see what would be the rest of the aircraft.
- #6.5: Um hm.
- #29: But I got this . . metallic. . tri-form. All right. What's important is that the angle of the thing. . the center line is tipped down toward the ground like the old fashioned aircraft that used to have a tail skin.
- #6.5: Um hm.
- #29: Is there any requirement to stand up if you're in the middle of a remote viewing session when the band is playing under your window place, this time, the Star Spangled Banner.
- #6.5: As long as you're indoors, no.
- #29: I mean, really.
- #6.5: Ha ha ha
- #29: I have put up with a lot of nonsense but this is getting out of hand.
- #6.5: Well, it lends to the patriotic nature of your mission too don't forget.
- #29: Okay, I haven't drawn a three-bladed propeller in a while.
- #6.5: Ha ha ha
- #29: That's the nature of the propeller. And it was sitting shining in the sun. Very flat area. I got the feeling a couple of times, that it was a large flat concrete area but that was an analytical kind of a comment because, you know, you get an aircraft and you get a runway.
- #6.5: Sure.
- #29: But I have the feeling that there was a large, flat concrete place that didn't seem to be shaped like a runway.
- #6.5: Okay.

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#29: All right. Now I'm going to give you the tents whether they come next or not. There was a whole row of looked like . . . personnel kind of tents. All just drawn up neat.

At least. . . Oh. . . six or eight of these wall type tents. These old pyramid style things.

#6.5: Um hm.

#29: And in front of them was a large flat area. Again, you know, I'm tempted to say parade ground. But, I don't know about that. And there's. . . a good size flat area and then over here. . . is this curved shape, like that, like that and its got a railing on one side of it. That's when I said its something like a fake bridge, toy bridge.

#6.5: Um hm.

PAUSE

#29: Like some brick painting company commander would have built for cutsey and the . . . Army.

These things are really closely packed.

PAUSE

About this time you asked me to back off to 15,000 feet.

#6.5: 1500.

#29: 1500.

#6.5: Um hm.

#29: One of the problems that I have is I have no sense of scale at 1500 feet.

#6.5: Okay.

#29: And so I don't know how high that was. But I went up a while and looked down at it and . . . I get the . . . feeling. . . Oh, this isn't going to draw for stones.

PAUSE

Range of hills over there. Just very gentle rolling kind of hills with this large flat area. Now, the . . . the . . . hills are treed. They have a soft and

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furry feel to them. Like this. And . . . the sense of scale on this was terrible. But I had the feeling that its like you have all of this nonsense surrounding a big open. . .

#6.5: Um hm.

#29: Oval area. Plain.

#6.5: Okay.

#29: Then we get to this one. I'm not sure about this road here. All of a sudden when I looked at it now I just got. . it snapped back and I'm wondering if it doesn't go in this direction. In any case, if the hills . . . are like this. . . . and like this . . . then that would be a road pattern inside the valley.

#6.5: Um hm.

#29: Like that and like this. That's the general relationship of things.

#6.5: Okay.

#29: Then, I got the match stick. Which was the thing which you were interested in. Finally got to it!

Now, . . .

PAUSE

#6.5: Now, let me caution you again now. You've made the judgment that I was interested in that. . . compared to some other things.

#29: No, I was teasing you #6.5.

#6.5: So don't try to . .

#29: The way I saw it . . .

#6.5: I hate to disillusion you but I didn't even write it down on my notes.

#29: Should I go home now or?? The way I saw it was really interesting because it was extremely shortened and jutting up at me.

#6.5: Um hm.

#29: Like this. Like that.

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PAUSE

#29: Very dynamic thing. Like the . . .

#6.5: Okay.

PAUSE

#29: Nothing big enough for a hydrosphere or anything like that. I had the feeling when I was trying to look at it that there was some kind of striations around it.

And then as I looked down, this was the thing I was trying to describe. In this area at the base, there's something.

Some kind of a structure.

#6.5: Um hm.

#29: Not sure of the shape of the thing. Not sure of perspective of the thing either because that's (not audible).

PAUSE

So, just arbitrarily we will put in a little box.

PAUSE

That's why. . .

PAUSE

The shape isn't right, #6.5!

PAUSE

I've tried everything I can think of to get this stupid thing to come out right and it won't.

There's something down there and I'm just going to put a block blob down there and say that there is some kind of a structure down there and I aint gonna fool with it.

#6.5: Well, that's probably sufficient for now. Okay, don't worry about it.

PAUSE

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#6.5: And then some how or other you feel its connected to . . .

#29: Yeah, its related. Its part of the . . .

#6.5: Yeah. Okay. That's all that's important right now. Okay.

#29: Um hm.

#6.5: Does this road patten¹ that you here on Drawing Number 7 lead into this area here?

#29: No.

#6.5: No.

#29: That's an analytical I want to say that we were right in here.

#6.5: Okay. All I'm trying to do is get a perspective of where all the little segments that you have sort of fit together. You know you've got a series of tent like objects and stuff like that. And you've got the valley and this road patten runs through the valley and

#29: How do they connect.

#6.5: Well maybe . . .

#29: Well what we're talking about is an aera inside this valley. All of the things that I've drawn would fit in that tiny little square. Big valley.

#6.5: Yeah. Okay. All right. Well.

#29: Take your cassance and . . .

#6.5: Maybe with that note we just as well stop for now then.

#29: I think that's all.

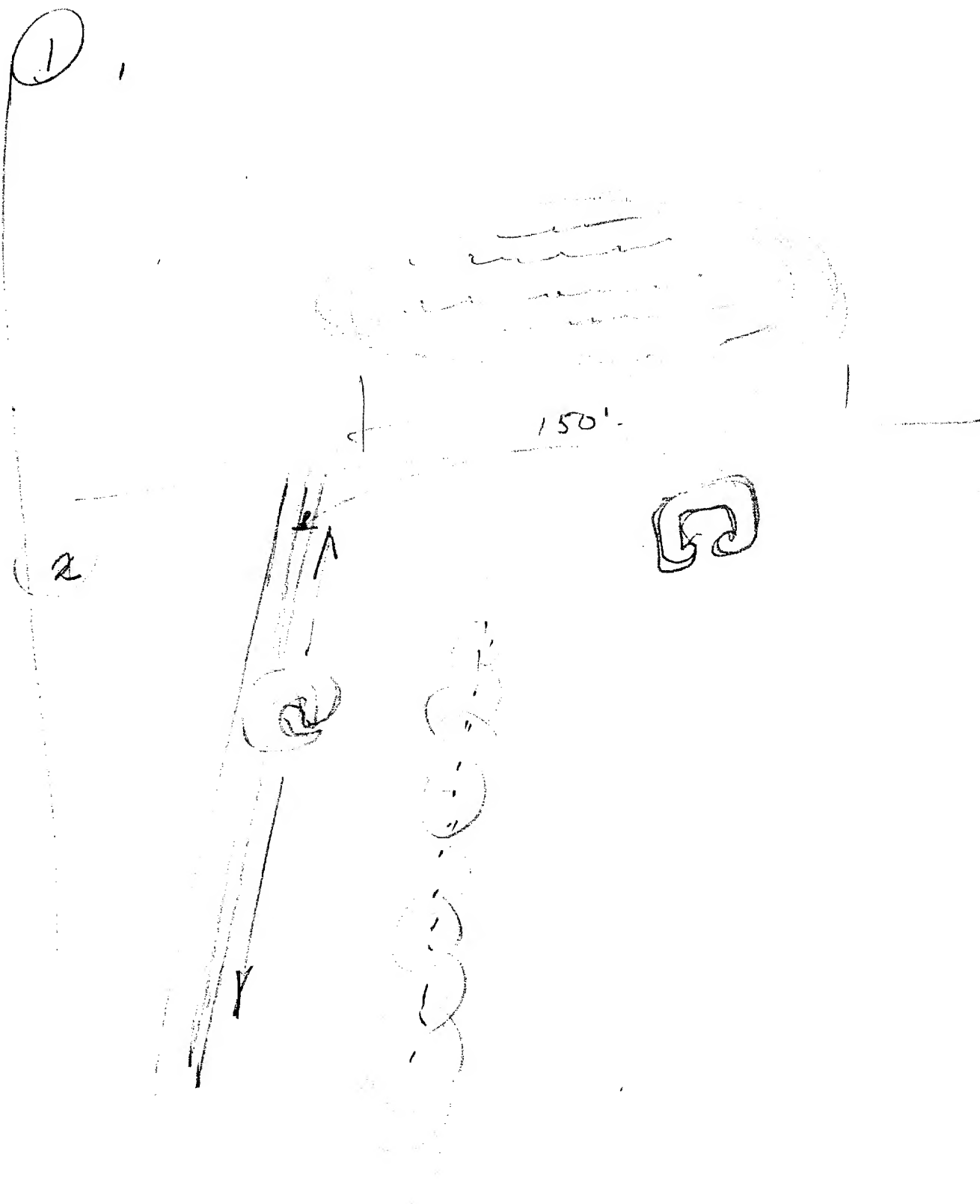
#6.5: Let the analyst do their job and then we'll come back.

#29: Okay.

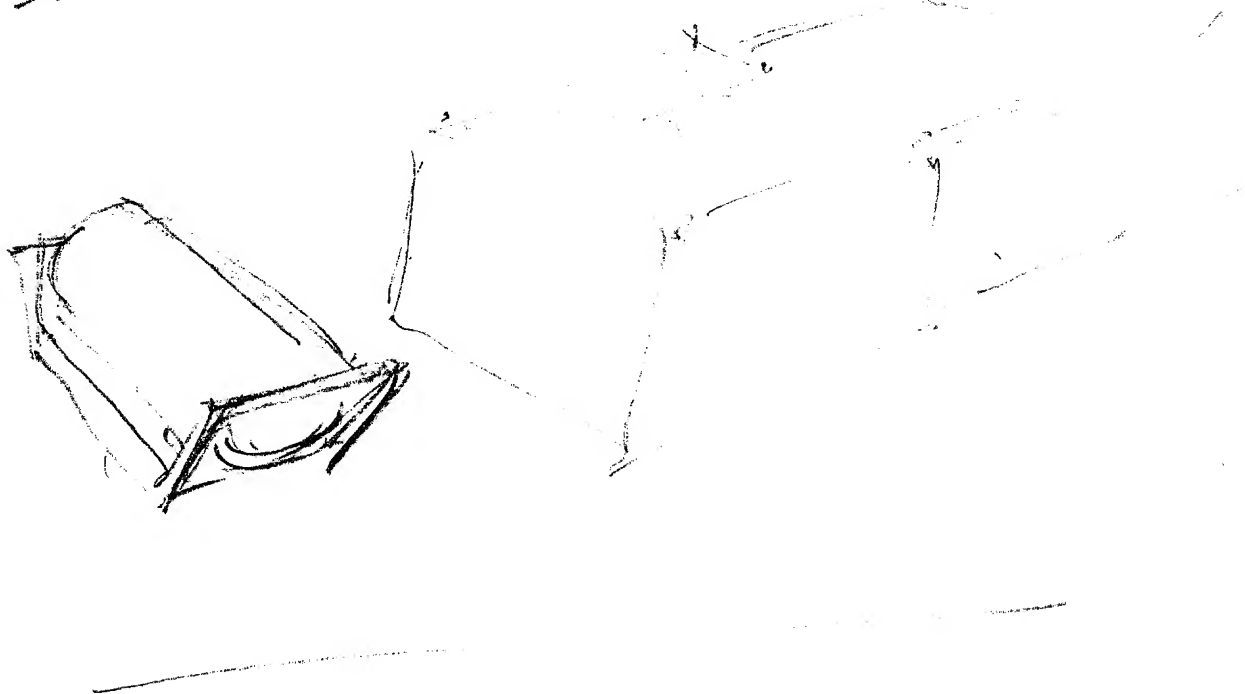
#6.5: Sounds good. End of session. And the music continues. We can march right along with them.

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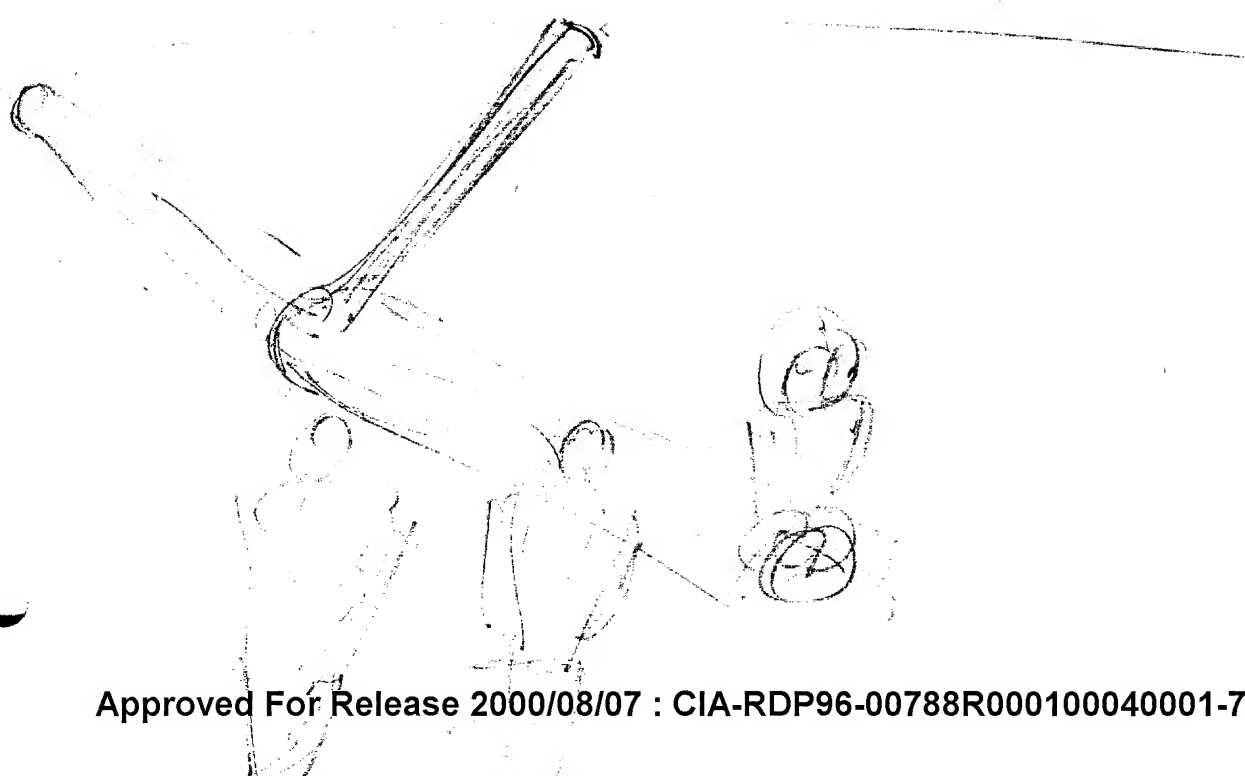
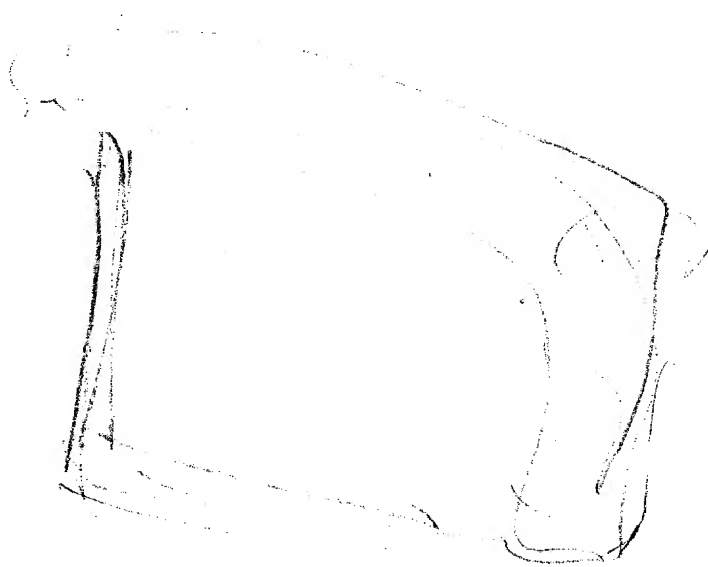
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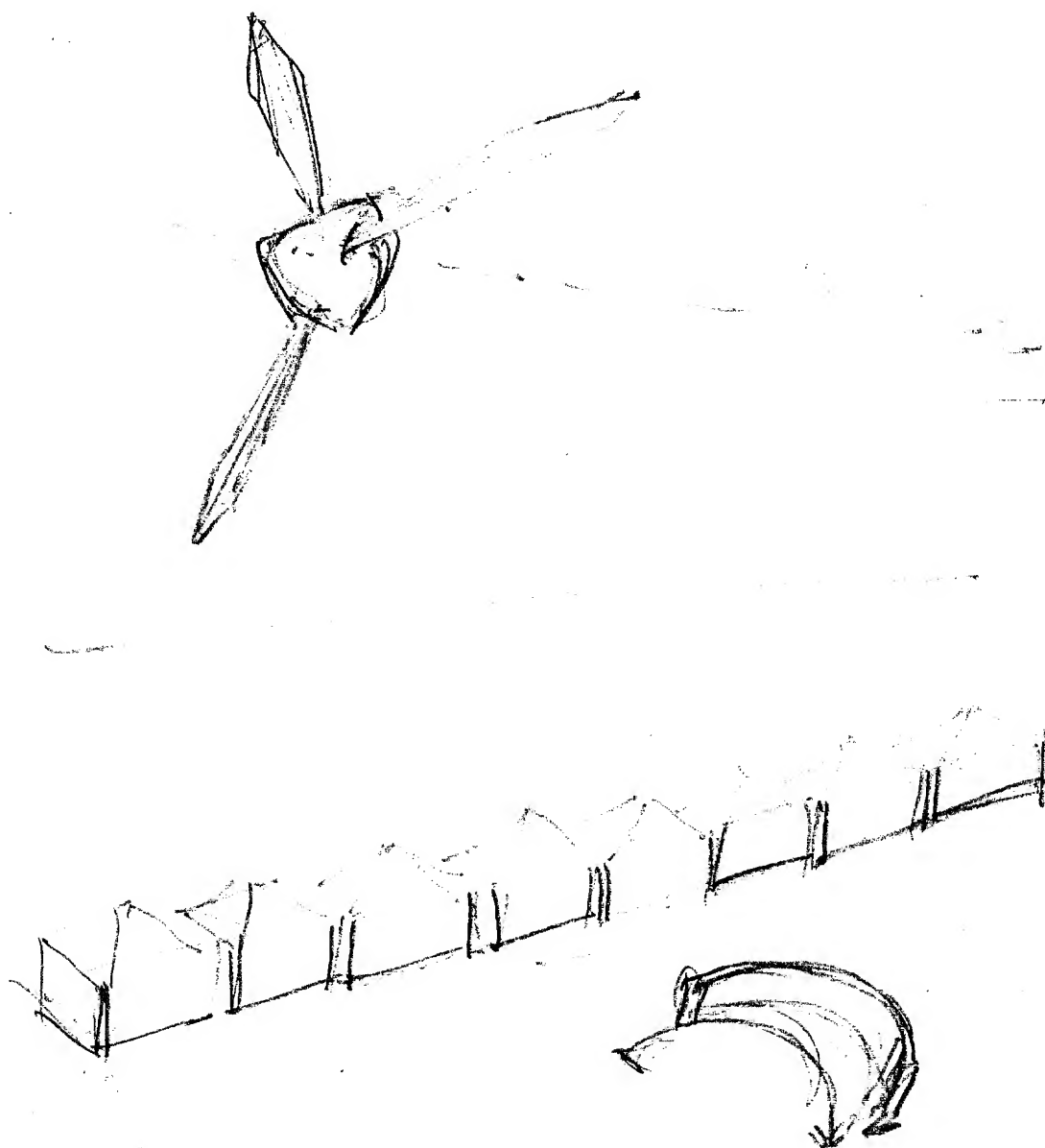


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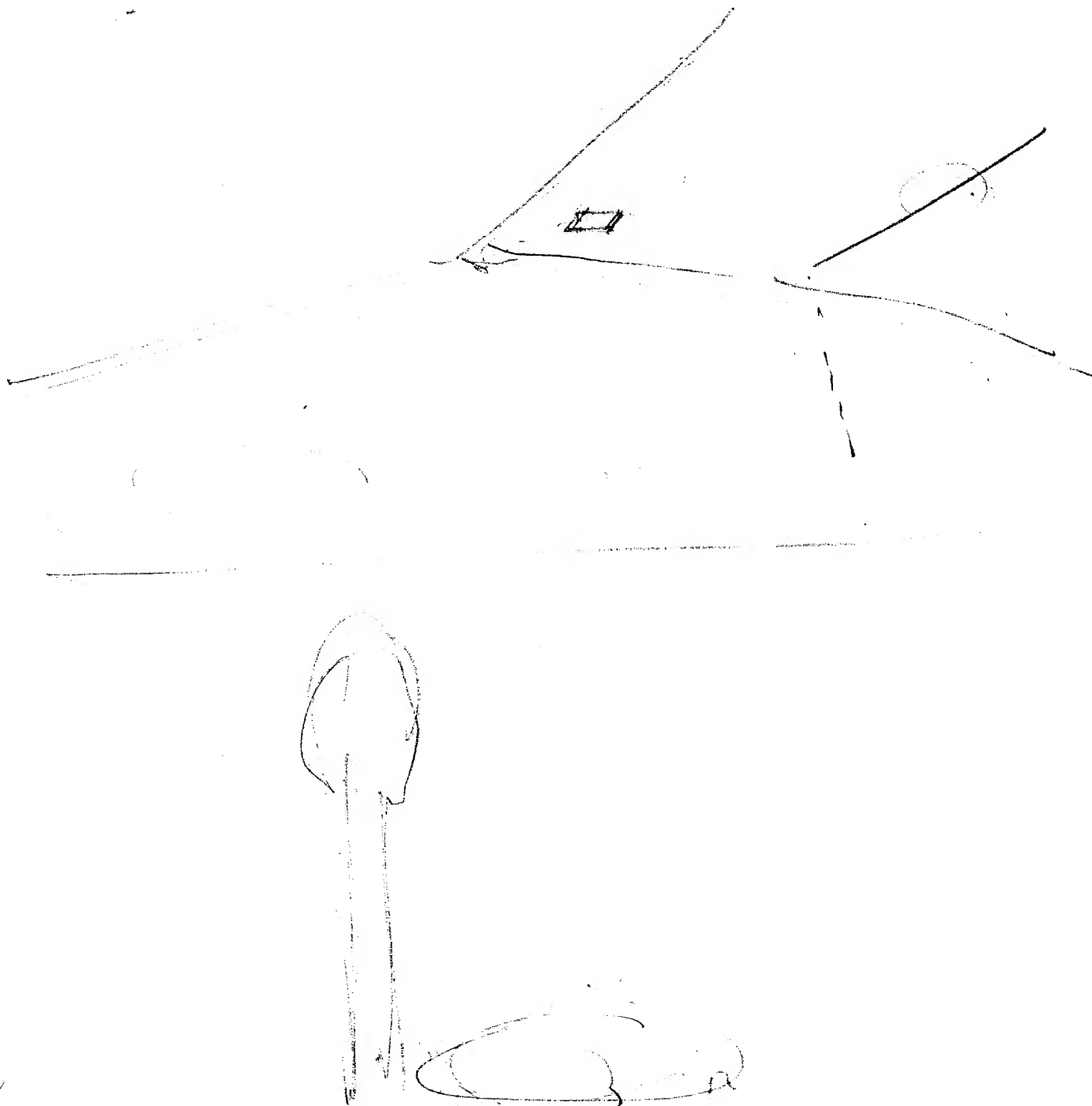


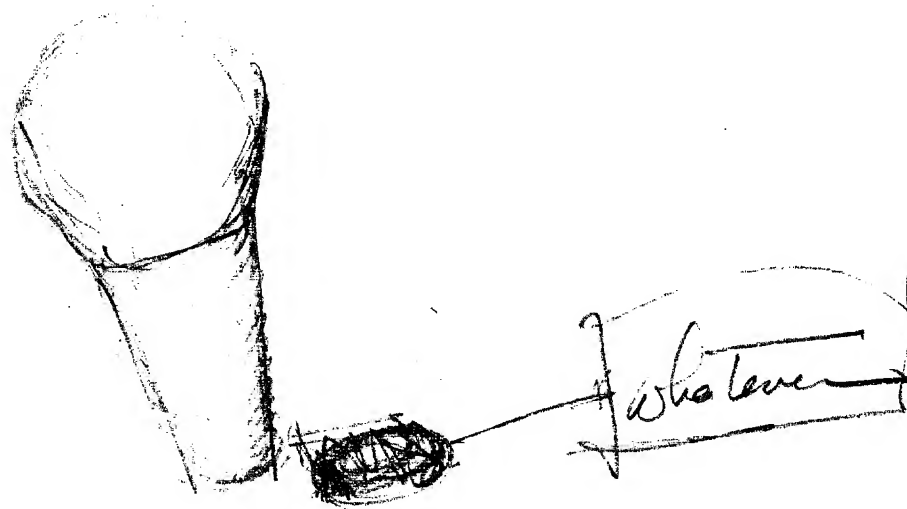
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1. The first part of the document is a list of names and titles of the members of the committee. The names are written in a cursive script and are somewhat difficult to read. The titles are also written in a cursive script and are also difficult to read. The list is organized in a table with two columns: Name and Title.

2. The second part of the document is a list of names and titles of the members of the committee. The names are written in a cursive script and are somewhat difficult to read. The titles are also written in a cursive script and are also difficult to read. The list is organized in a table with two columns: Name and Title.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION C57

TIME

#6.5: This is a remote viewing session (edited for security).

PAUSE

Okay, #29, its now 10 o'clock and what we want to do today is go back to the same target that we were working on. Focus on that area. Concentrate on the area and describe the area to me. Now, the coordinate that I want you to go to

SG1A

Focus on that particular spot and describe the area.

PAUSE

#29: I need to have the numbers written out. Sir, I can't hold that string in my head.

Thank you.

PAUSE

+05

Something like a large spring. Conical spring. Not a conic; parabolic spring.

PAUSE

That may be what I was looking at last week that I was interpreting as motion.

PAUSE

Analytical comment, maybe, I don't know. Might be. Like concertina wire going in and out of a corner.

PAUSE

+07

Large, dark horizontal object. . . in the middle distance. Maybe. . . I can't hold it. Maybe . . a mile distant.

#6.5: Um hm.

#29: From where I am.

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#29: Could be a flat lake. . standing on the ground.

#6.5: Could be a what?

#29: Large flat lake.

#6.5: Um hm.

#29: Pond. Very dark. Looking.

#6.5: Okay.

+08 #29: Saw a flash of some kind of metal in the foreground.

PAUSE

Construction parts. Unbuilt tower.
Power transmission tower that's apart.

PAUSE

Hmm. I seem to . . . up in the air, looking down.
There's something like. . . curved radar screen.
Big. Twenty feet wide, 25-30 feet high. Looking
down on it.

#6.5: Um hm.

#29: Maybe bigger than that guess.

PAUSE

Remind me perspective phenomena.

#6.5: Okay.

PAUSE

#29: Flat area. No. . . What's that?

PAUSE

+10 Shining hoop, next. Bright. Shining thing.

PAUSE

There's that large dark horizontal again. Maybe
a marsh, not a . . not a true lake.

#6.5: Um hm.

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#29: Wet. Very dark.

PAUSE

#6.5: From what angle are you viewing these #29?

PAUSE

#29: Up in the air a couple of hundred feet.

#6.5: Okay, good. While you're up in the air I want you to go a little higher and I want you to look around the whole countryside and describe some of the features you can see off in a distance on a 360 degree turn.

+13 #29: Flash of two hills and its . . its strange.
Got to, to remember this.

#6.5: Okay, sure.

#29: Like knuckles.

PAUSE

Well . . . yeah.

PAUSE

No.

PAUSE

Like I'm looking down on a thin skin . .
crescent.

#6.5: Um hm.

#29: Circular. . . Things are coming out tilted.
Circular object.

#6.5: Um hm.

#29: Sistern. . . . Water. 100 foot to 200 foot diameter.
Down close there.

#6.5: Okay, I want you to look off into the distance
and describe what you see.

PAUSE

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+15 #29: Depression between . . two more hills.

PAUSE

Something irregular on the skyline there.
Roofs. And a round. . dome thing.

PAUSE

Medeval city with a dome on a cathedral. Like.

PAUSE

+17 About. . . 120 to . . . 150 degrees from the hills
that look like knuckles.

PAUSE

#6.5: Okay.

PAUSE

#29: Two towers. Tall.

PAUSE

Tilted. More angled. Or I'm looking crooked.

PAUSE

+19 I get the sense of large water in that direction.
Just can't . . . it feels wet out there somewhere.

#6.5: Um hm.

#29: Miles. . . . Not that way, not that way, but that
way. Let's see.

PAUSE

Four to 15 miles guess.

#6.5: Okay.

PAUSE

#29: Okay. Two towers, a gap, one tower and its bigger
than the other two.

#6.5: Um hm.

PAUSE

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#29: Its probably that (not audible).

PAUSE

There's a hill over there. Nondescript.

PAUSE

+22 Something dark comes down that valley. Could
be a road. Probably.

PAUSE

And back.

#6.5: Okay.

PAUSE

#29: Shining rectangles. Shining. Brightly. Straight
below me. Light reflecting off of something. Very
shiney.

PAUSE

Could be a metal roof. I can't . . . Its very,
very bright.

#6.5: Okay.

PAUSE

#29, tell me what part of the world you're in.

PAUSE

#29: I'll have to guess.

PAUSE

Its an analytical guess, China.

PAUSE

I don't know what China feels like. I can't tell
you what the ground feels like. So, I am . . what
I'm looking at. . . but I don't know what it feels
like to tell you that. . or I don't know what it
looks like to tell you that it looks like either
Russia or China or someplace in Southeast Asia or
something like that. I just don't know.

#6.5: Um hm.

#29: They're no labels on the ground that say, you know, China, whatever.

#6.5: Okay.

PAUSE

#29: But I think of China as being flatter than Russia and this area is flat with low rolling hills. River basin kind of an area.

PAUSE

+25 And all of that was pure analysis.

#6.5: Uh huh. Okay. Look we've been running almost 25 minutes now. Would you like to draw some of these things now? I think we should do that.

PAUSE

#29: Can you read me?

#6.5: Sure. Yeah. First started talking about a large spring like and. . .

#29: Okay.

PAUSE

Nope.

PAUSE

Very large. But. . . tilted somehow. I don't remember which way it was tilted. It was tilted at an angle.

#6.5: You had that feeling of being tilted throughout the session.

#29: I know. It bothered me.

PAUSE

Okay.

#6.5: Okay, you know, and then you described and you never came back to it. I don't know how important the concertina wire thing. . .

#29: Okay.

#6.5: Are they related?

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#29: This may have been an analytical thing, but if you have the top of a chainlink fence. .

#6.5: Um hm.

#29: Like this. . . with the Y support like that. . . ✓
and you have concertina stretched on top of it.

PAUSE

Then in perspective it sort of does the same sort of the thing as I was seeing there as it goes into and out of the corner.

#6.5: Um hm. Sure.

PAUSE

#29: That's what I was trying to . . .

PAUSE

Yeah.

#6.5: Okay, you then described the . . large dark horizontal object about a mile away, maybe the lake.

#29: Yeah. This is hard to draw. If we say down here is the target area, then off in the distance is just. . .

PAUSE

And some how, and I don't understand how, the darkness goes up in the air. . like a tail. And that doesn't make any sense to me.

#6.5: Um hm.

#29: At all. But, . . . like that. And its not regular, its sort of irregular along the shoreline. And the order of magnitude of this thing is I have a bad sense of distance. But this distance is like And this distance from there to there, is No, that's too big. No, its irregular. (Not audible).

PAUSE

#6.5: Well, I really wouldn't worry about it, you know, distance is a problem anyways and, you know, in remote viewing.

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#29: I had the feeling that the shoreline or the edge
. . .

#6.5: Um hm.

#29: Was kind of reedy. You know what I mean, reedy?

#6.5: Um um.

#29: Like marshy with reeds.

#6.5: Oh, okay, yeah.

#29: There's not a hard lake edge, but . . . and not a
defined thing.

#6.5: Um hm.

#29: Where you had a lot of soft, soft, wet.
Warm.

#.65: Okay.

#29: Yeah?

#6.5: I just wouldn't worry about the distance that much.

#29: Okay.

#6.5: Ah, you talked about the . . these towers, one un-
built tower. .

#29: Oh. Okay. That was right down below me.

#6.5: Um hm.

#29: There were . . . sections of angles. . that were
in part prefabricated like this.

#6.5: Um hm.

#29: And it looks like the same sort of stuff and
there was much of this stuff in various angles
and directions. It looks like the stuff that they
build power towers out of or radio towers or some-
thing like that. And (not audible).

PAUSE

Just a pile of parts.

#6.5: Um hm.

~~SECRET~~

#29: They haven't got around to building. Or they're building whatever they're building.

#6.5: Okay.

PAUSE

#29: I didn't see any people fooling with this stuff. Its like a . . . a . . . yard full of . . . pieces waiting to be used.

#6.5: Okay.

#29: And metal parts.

PAUSE

Dull gray.

#6.5: Okay.

#29: Galvanized.

PAUSE

Had a very metallic feel to it. Sort of shimmery, but not shiney bright. Like galvanized.

PAUSE

#6.5: Okay.

#29: I had something that came in and I presume that this is a leftover, but I want to put it down anyway just in case it is of some value.

PAUSE

This large shiney arch is what I take to be . . . what might have been the shadow of it. I can't. . . I just got it a couple of times. It wouldn't go away. I think its a leftover from. . . the . . . remote viewing session that I did on the gateway arch in St. Louis.

#6.5: Hmm.

#29: I think that's what it is, but I got it so I put it down.

#6.5: Okay. Well, you know, it was about this time I said let's go up and look over the whole general area and describe that, you know, you talked about hills like knuckles and

~~SECRET~~

#29: Yeah.

#6.5: Medieval City.

#29: Yeah. Do them in order.

#6.5: What I'd like you to see if you could do is draw a sketch of the area and put all these different things in there. Never mind the . . you know, the distance, but see if you . . .

#29: (Not audible.) I didn't mean to cut you off, Sir.

#6.5: That's all right.

#29: Oh.

#6.5: Ha ha ha.

PAUSE

#29: Okay. Distance. All right.

#6.5: We're gonna run out of tape here pretty soon.

#29: Okay. That's an administrative problem.

#6.5: Yeah, you can continue drawing if we run out of tape. If you got anything more important to say, say it. Ha ha

#29: You got another side on that tape don't you?

#6.5: No, got the other side of you on there.

#29: Okay, sock them real fast. There's a hill and a hill and a arch. Passageway inbetween. There's the large dark that comes in from this direction, road maybe. Could also be a river but I think of it in terms of the large dark road.

#6.5: Um hm.

#29: Looking in this direction. . . out . . . there No, its further out, about there. . . over in this direction is where I got the sense out in this direction.

#6.5: Um hm.

#29: Damn it! Water. About. . here were the two towers and in this . . larger, larger tower.

~~SECRET~~

~~SECRET~~

#6.5: Um hm.

#29: And then. . . you know there's a sort of a non-descript hill over in this region. And then, coming back and that's when I picked up that large dark road.

#6.5: Um hm.

#29: And I got the feeling that the marsh. . . I . . . put the marsh in in that place and shut up.

PAUSE

In the back of the hills.

#6.5: Where was the city?

#29: Its right here.

#6.5: Okay, I just wanted to make sure you got that.

#29: Yeah.

#6.5: Okay.

Now a large dark object that. . . you don't want to label up there. No, the other, up above it. Right above it, yeah.

#29: Yeah. This?

#6.5: Yeah. Okay. Could you tell where that went?

#29: It just comes down this valley.

#6.5: Um hm.

#29: And goes through it.

#6.5: Okay. It does not connect up with the city?

PAUSE

#29: Right now I don't know. I'm trying to find an answer.

#6.5: I understand.

PAUSE

~~SECRET~~

~~SECRET~~

#29: My perception is that it doesn't. But that doesn't make a whole lot of sense.

#6.5: Well, don't worry about that.

#29: My perception is that it does not. I've tried to bend it down and it won't go down. I have a sense of . . . Okay, being. . . this is me. I have the sense of being up in this area. Up. . . Up. . . above this point here.

#6.5: Um hm.

#29: And looking at this thing as it comes in.

#6.5: Yeah.

#29: Now, in order to come in in this direction, and then wind up down there it would have to swing around or bend. .

#6.5: Um hm.

#29: . and it doesn't, it goes straight through. And these aren't big enough.

#6.5: Okay.

PAUSE

That's fine. You know, you don't have to try to make it bend. Could you tell which direction you were facing or which is North on that?

PAUSE

#29: Analytical guess.

#6.5: I don't want you to guess.

#29: Well, its going to be a guess. I have the feeling that . . . I have a very strong up feeling in this direction.

#6.5: Okay.

#29: When you said go up in the air and start swinging around, I started at North and went around West. So I feel that North is . . . somewheres. . between those two quadrons. Somewheres in that general direction.

#6.5: Okay.

~~SECRET~~

~~SECRET~~

#29: It feels up.

#6.5: Okay. And the target area itself. . . that . . . is right there so the. . I'm just getting a feel for the relationship . . and so the city would have been to the Southwest of the target.

#29: Yes sir.

#6.5: Uh huh. And the two towers, towers would have been sort of directly. . .

#29: South.

#6.5: South. And . .

#29: Second tower further over to the South.

#6.5: Where were these two hills that looked like knuckles?

#29: Almost due North.

#6.5: Okay, good.

#29: At least to the North.

#6.5: And the marsh was over to the Northeast, huh?

#29: Ahh. . .

#6.5: Or almost East.

#29: Yeah.

#6.5: Yeah. Okay. I think you can see what I'm trying to get at here so we have a overlay of the whole area. Okay, that looks good.

#29: Okay I'm going to try, whether I can or whether can't I (not audible).

#6.5: You're gonna anyways. Ha ha ha

#29: It bothers me; those hills are peculiar. Looked like looking at a pair of knuckles. Are we out of tape yet?

#6.5: I don't think so. The analyst is listening on the other side, he'll probably bring me a tape in a short second anyways.

PAUSE

~~SECRET~~

~~SECRET~~

#29: I know.

#6.5: There should be a lot of scurrying right about now. Ha ha ha

#29: But the door's locked there. But we'll know.

I had the feeling that there's sort of a twin hill. All right, if you look at two knuckles like this and then you have a finger projecting out from them, see how you get the line of knuckles across here and you've got the one projecting out towards you. That's what I'm trying to draw.

#6.5: Okay.

PAUSE

Ha ha ha ha.

#66: At least we know (not audible).

#6.5: Ha ha ha ha ha Thank you #66. Geez. Very good, huh. Well anyways, we're still on the other tape.

NEXT TAPE

#29: This is Drawing Number 7. Which is looking at, call it 9 o'clock from where I started out and its of two hills but there. . . these dumb hills aren't very big. But I had this nice beautifully curved valley that comes straight on in and the thing that was . . . you know, its just the most gentle cylindrical valley coming down. One thing that didn't get drawn or didn't get mentioned . . . and I just realized it, was that. . . Well, all right, we'll come back and do the radar screen. I don't want to lose that, it was good. Good sharp image. Working my way around.

I got the neatest. . I'm not drawing it neat. The neatest dome.

PAUSE

Round dome. And then, a whole bunch of the usual big (not audible) roofs. . . that you'd get in a city scape.

#6.5: Um hm.

~~SECRET~~

~~SECRET~~

#29: But the dome, order of magnitude, it was quite large. I tried to make it into something else but couldn't do it.

PAUSE

(Not audible)

(Not audible)

PAUSE

#6.5: Now its important for me to (not audible). Are you at the target area now or are you . . .

#29: Drawing from my memory of the . . impression that I got from the target area.

#6.5: Okay, 'cause you know, since we moved around quite a bit, I want to make sure that we know that this is in the general area of the target, okay?

#29: Whatever that means.

#6.5: Yeah.

#29: I don't think it was any bigger of an area than this.

#6.5: Um hm.

#29: I may have that dome too large also.

The thing that it made me think of is Vermontez Dome on the cathedral in Florence.

PAUSE

The way that dome dominates the horizon.

PAUSE

#29: (Not audible).

#6.5: I had saved that because I have an asterisk beside it. When you talked about it, you said it reminded you of the perspective phenomena that you have, okay?

#29: Um hm. Okay. First, I'd like to try and recapture that.

PAUSE

~~SECRET~~

#29: 'Cause its not a standard, what I regard as a standard radar screen construction.

I got these shapes like this.

PAUSE

I'm not sure of the number. . . Now, I'm not sure of the number of vertical ribs.

#6.5: Um hm.

#29: Okay. Need to discuss with you later, about the drawings. Okay?

#6.5: Sure.

PAUSE

This is one of those things that it would have been better if you had done it at the time.

#29: Unfortunately.. Because I can't remember how many vertical ribs it has now.

#6.5: Okay.

#29: Now, when you draw perspectives of something like this . . . this is drawn as if its curving away from you in that direction.

#6.5: Okay.

#29: But one of the problems with perspectives of a radar screen that we always have as illustrators, is that they have a tendency to snap from that direction to this direction. And you see how it is now curving towards you? No? What I . .

#6.5: I don't get that yet.

#29: Okay, when I was looking at this thing. . . all right. It . . .

#6.5: Well, its like looking at a cube of some kind. At the perspective (not audible) okay, dimensional.

#29: The point that I'm driving at. . and there is a point, is when I was looking at this thing it snapped on me. Now, it is possible that what happened was that I had this perspective, you know, that I was looking at. . .

~~SECRET~~

Where I'm looking at the back and then just got this (not audible). That there are two of these things. Because I got this second impression was one that was facing in the other direction.

#6.5: Um hm.

#29: That's why I know there's perspective phenomena rather than trying to get into the analytical thing of. . . .facing in two directions.

PAUSE

This one I'm sure of. This one I'm not. But the order of magnitude is that its quite large. At least 25 feet and this type (not audible).

Twenty, twenty feet.

#6.5: Hmm.

#29: Its some kind of a supported, large, supported black structure (not audible).

And this is shiney and I had the feeling it was gold color.

PAUSE

Okay.

Now, there was one other. . .

(Not audible)

May have been part of the same phenomena.

PAUSE

#6.5: Very good.

#29: Now when I looked at the two towers that I told you about. . .

#6.5: Um hm.

#29: Things are really coming up screwy today.

(Not audible) What I got was that and . . . this. Like that. Two separate distinct towers. But what it . . . Its possible that what I was seeing was two four square towers that are shaped like this. You know, like . . . tower sub station, kind of

~~SECRET~~

~~SECRET~~

transmission towers.

PAUSE

And I got the near support of this one and the far support of that one.

(Not audible).

PAUSE

Then I got these two lattice support towers.
(Not audible) Tall. No idea (not audible).

And then. . . the third tower was larger than the other two. (Not audible)

This again, may be left over from last week.
Cause I did go looking for it as I looking around.

#6.5: That's the match top type thing. Yeah.
Well. . . I wasn't trying to rush you, I just don't want you to worry about trying to put a label to everything. Let the analyst worry about that and then come back with some more guidance for us, okay? That's my only concern. Okay.

You've mentioned all of these things, okay.

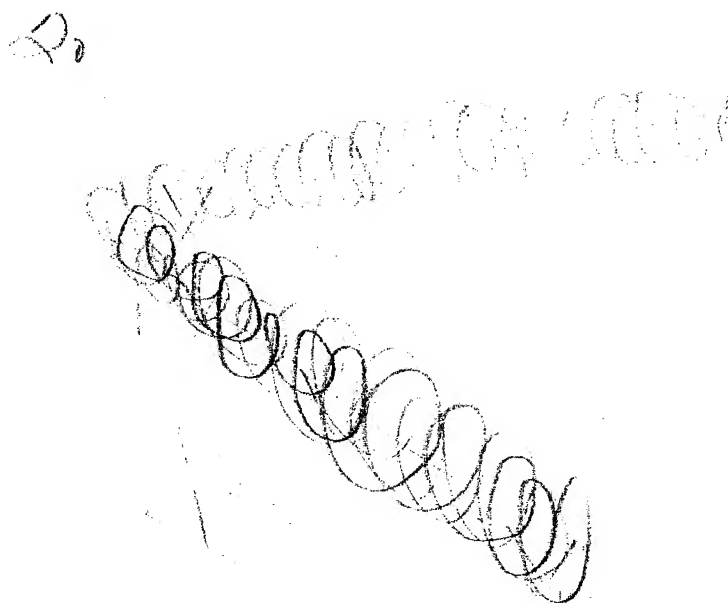
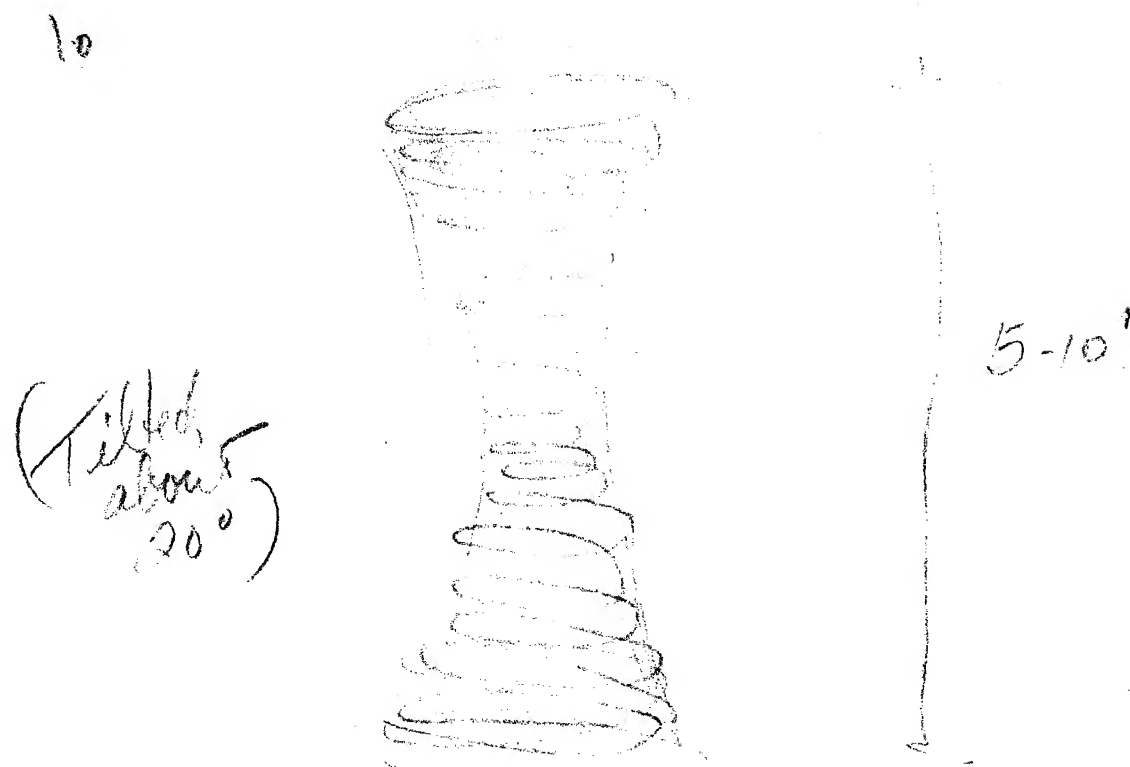
#29: (Not audible)
. . . that I feel for getting everything down so that I can get it out of my mind. (Not audible).

#6.5: Okay. All right.
Well. . Okay, you got anything else you want to add #29?

Okay, we'll just cut this off.

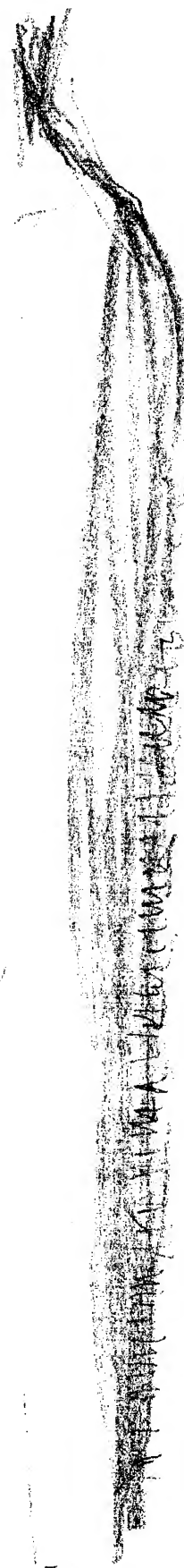
~~SECRET~~

TAB

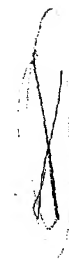


3.

marsh - soft dirt, wet, warm.
(1 1/2 mi.)

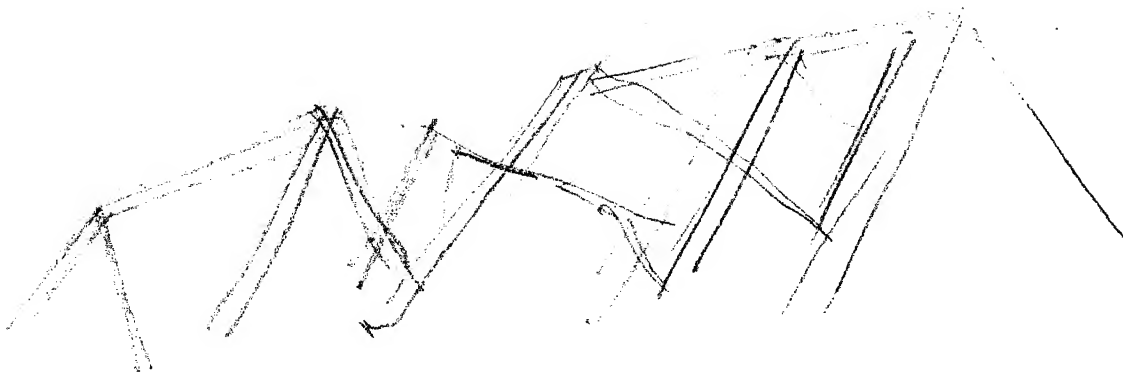


1-2 mi



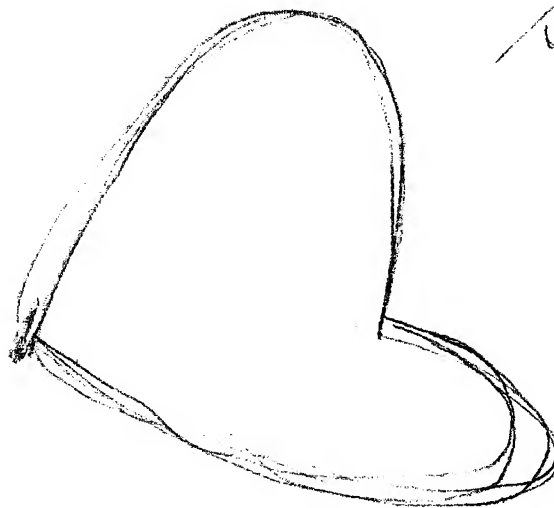
4₀

metal part - 4" angle dull gray like
galvanized.



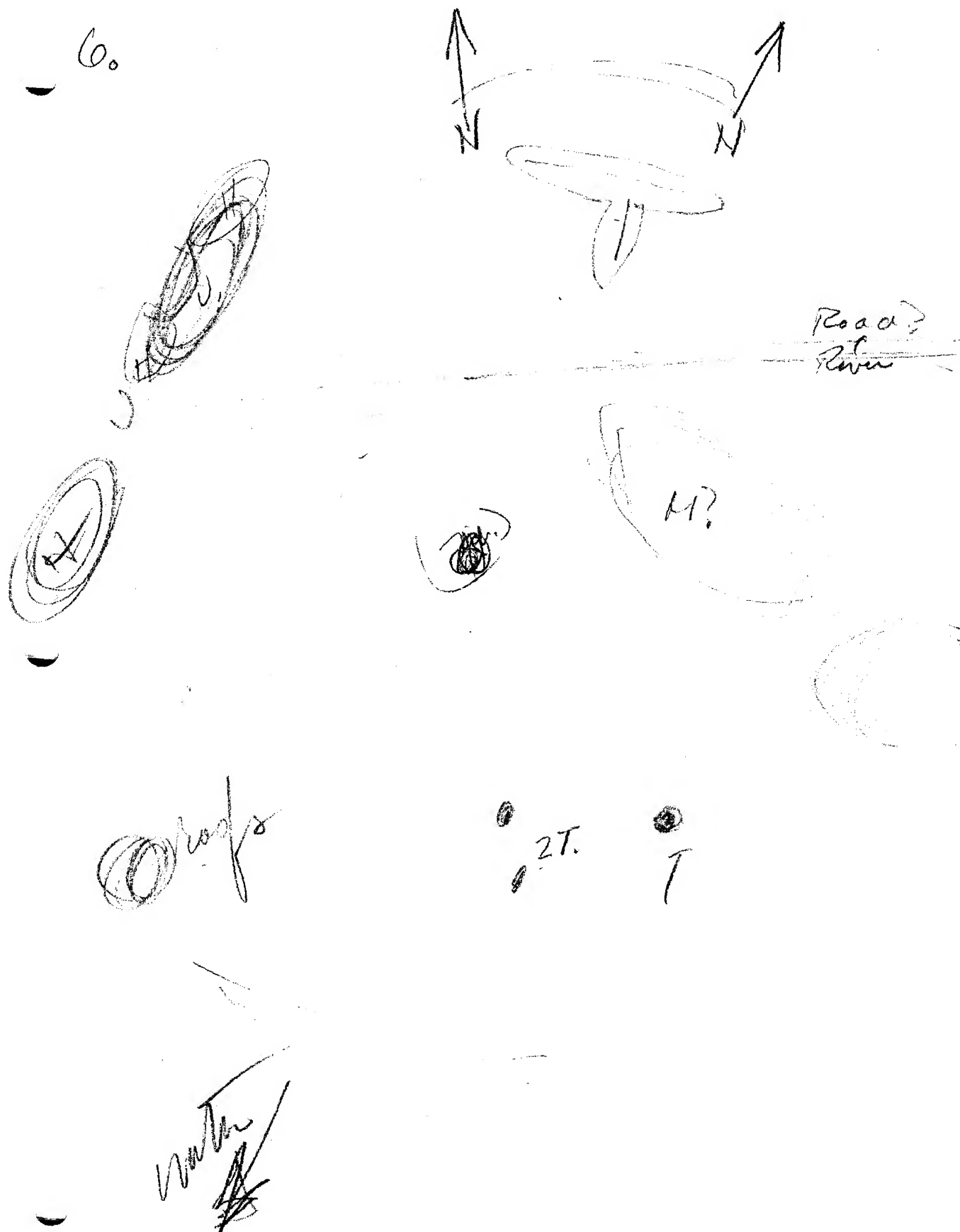
50 (left over?)

large arch shape -
shiny.

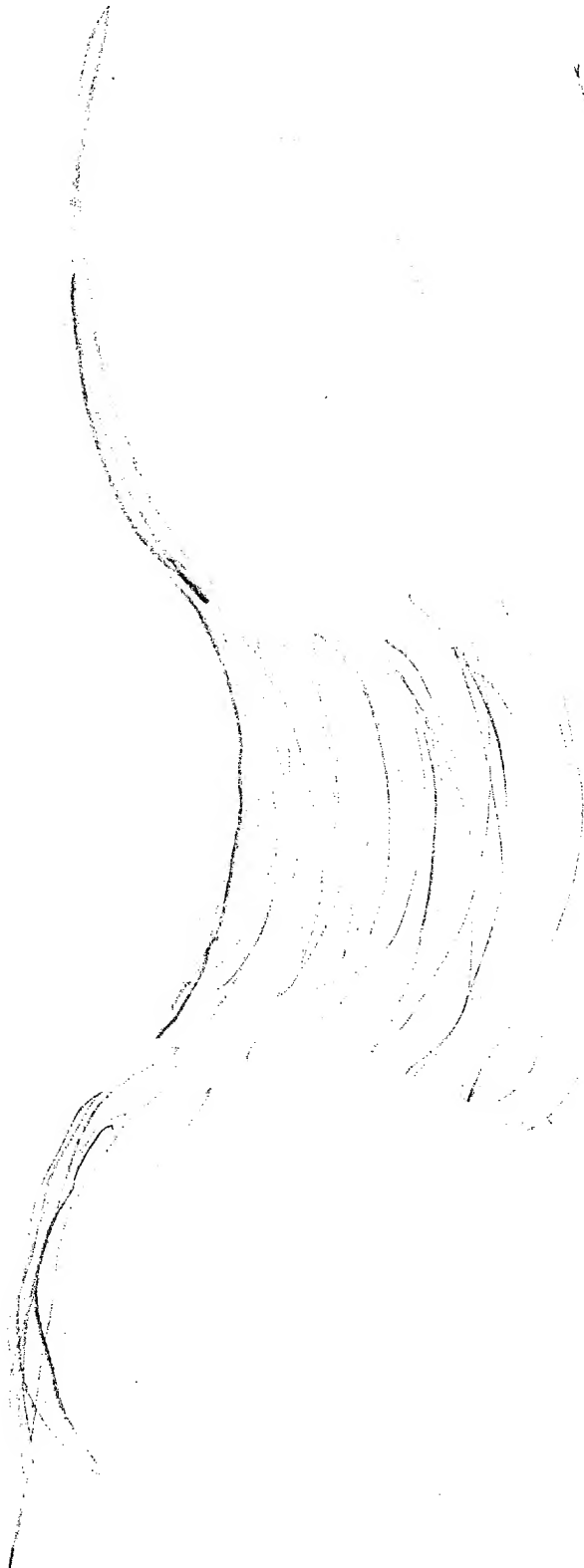


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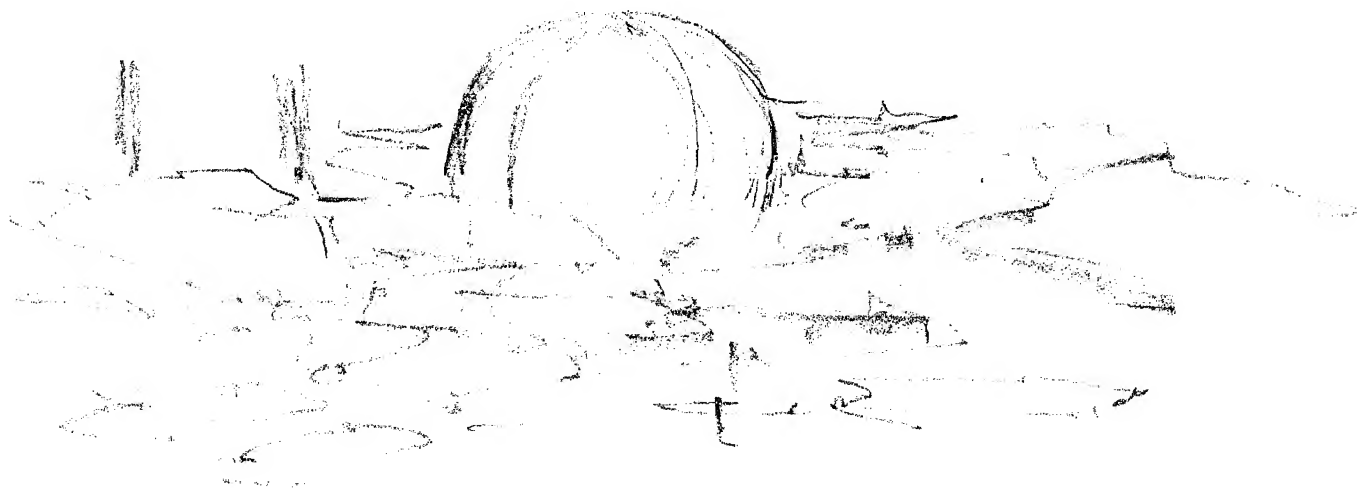




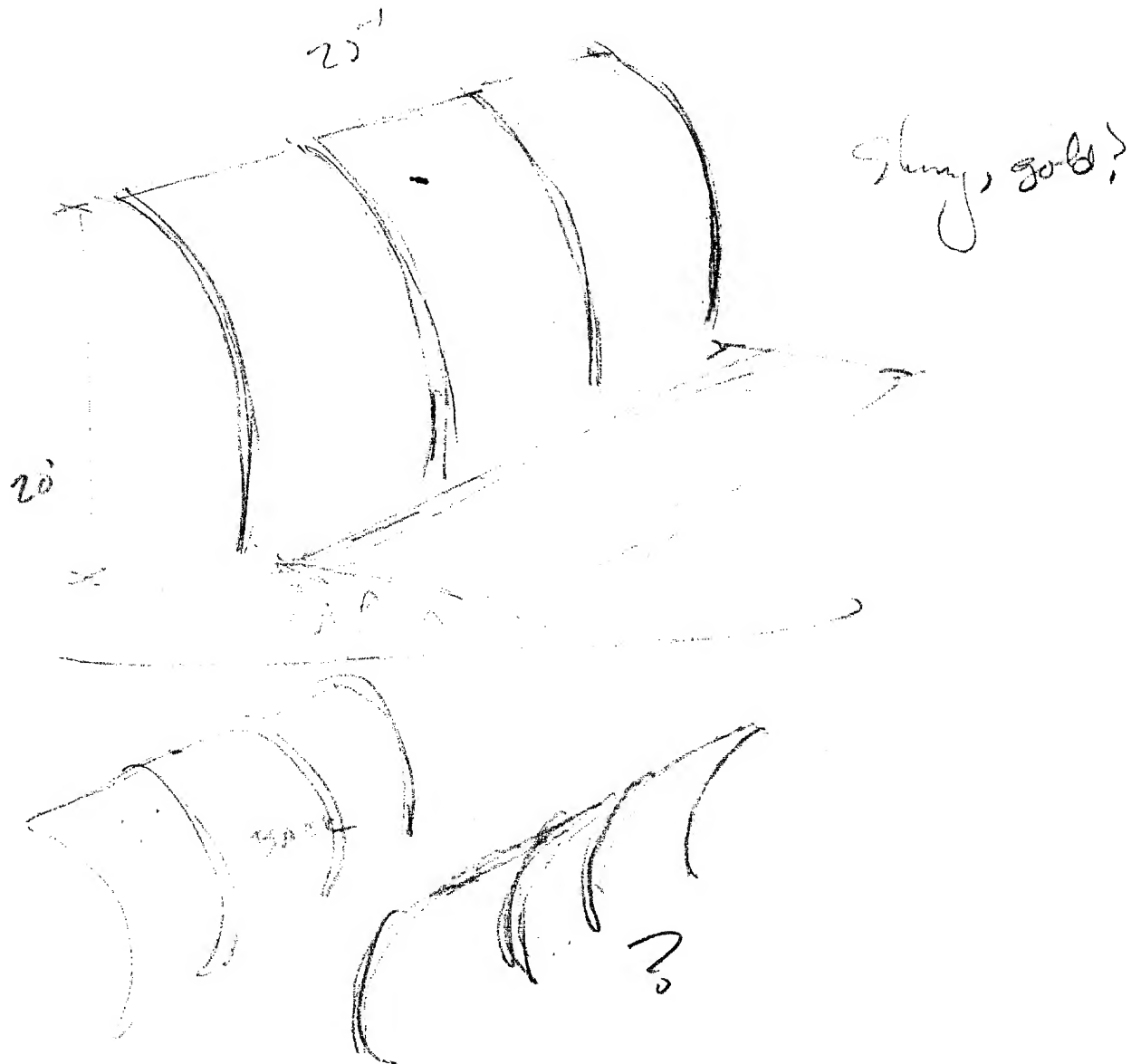
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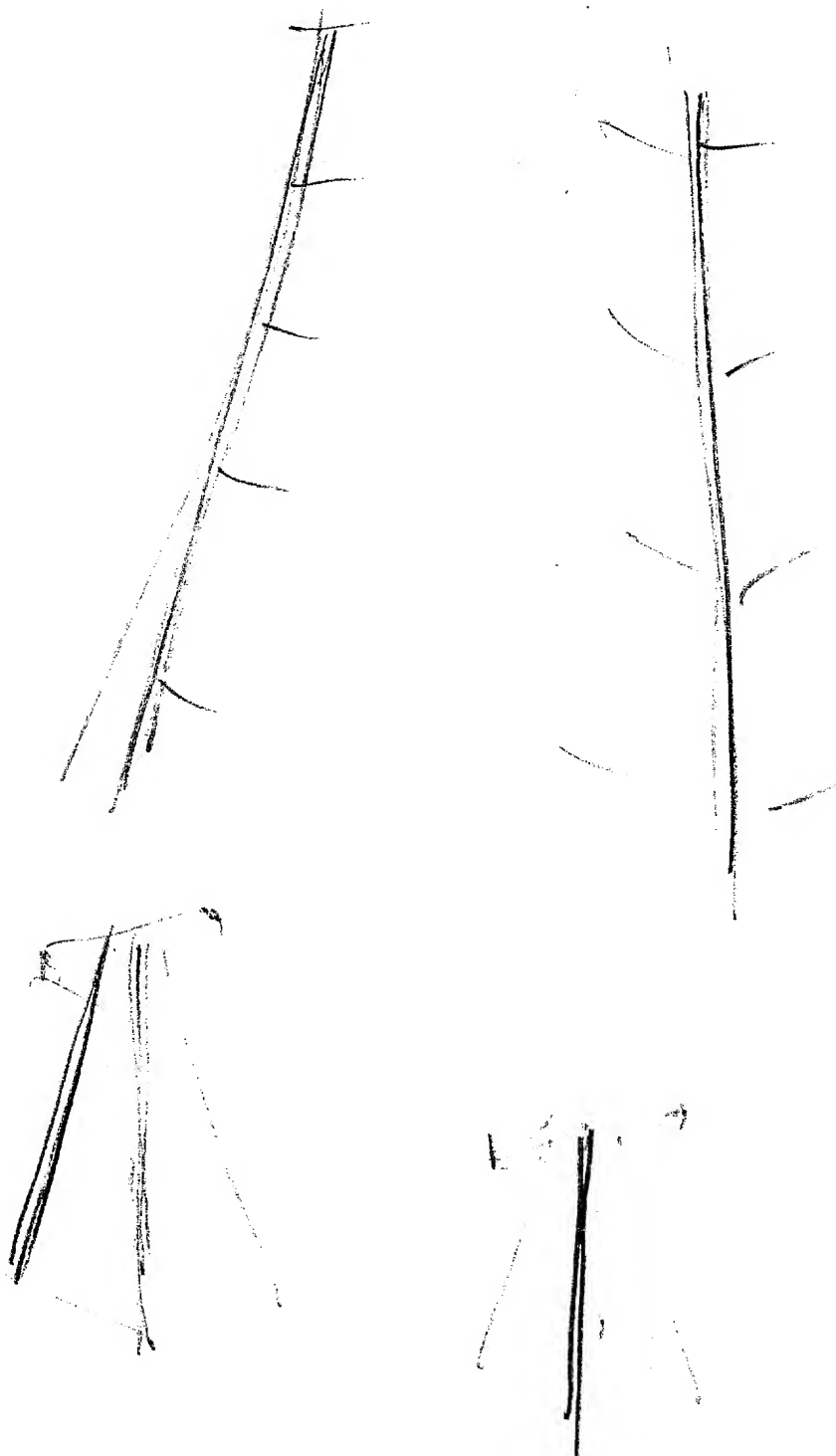
80



90



11.



120



Cylindrical Tower

TAB

MISSION ANALYST COMMENTS

Reference session reports #C60 and #C68. TAB B of C68 contains analyst comments for all four sessions.